Roger Admiral
29.09 20:00

Programme

Four Etudes, Op. 7 (1908) — Igor Stravinsky (1882-1971)
Con moto
Allegro brillante
Andantino
Vivo

Serenade in A (1925) — Igor Stravinsky
Hymne
Romanza
Rondoletto
Cadenza finala

Piano (1977) — Morton Feldman (1926-1987)

Intermission

november (2001) — Michael Oesterle (b. 1968)

No. 16 (1994) — Richard Ayres (b. 1965)

Roger Admiral

Pianist Roger Admiral received his Doctor of Music degree from the University of Alberta in 1998. His main teachers include Virginia Blaha, Peter Smith and Helmut Brauss. Through Johann Strauss Foundation scholarships Roger studied Lied-duo with Paul Schilawsky and Charles Spencer at the Mozarteum (Salzburg). Roger is a member of the Kovalis Duo along with Montreal percussionist Philip Hornsey.

Notes

Stravinsky's Four Etudes, op. 7, written in 1908, before the composer had emigrated to Paris from his native Russia, are his last works with an opus number. These etudes contain textures similar to piano writing of the 19th century. The four movements of his neo-classical Serenade in A are centered around the pitch "a", rather than being in the key of "a". Stravinsky described the Hymne as "a solemn entry", the Romanza as "a ceremonious tribute from the artist to the guests", the Rondoletto as "taking the place of the various dance pieces traditionally included in the serenade" and the Cadenza finala as "more or less the equvalent of a signature with several carefully formed flourises".

Piano, written in 1977, was Morton Feldman's first composition for the instrument since 1964. The work evolved from his study of Turkish tribal rugs. The irregular placement of a rug's patterns translates into irregular musical pacing (creating an element of unpredictability.) Time is marked through floating durations, rather than rhythm. The element governing choice of pitch within this work is the piano—that which makes the piano sound good. Colouration and orchestration of chords change by revoicing, chromatic alteration and reregistration.

November invites winter without relinquishing a sense of gratitude for the summer past. Seasonal change, in medieval times, represented a ritual rite of passage from one physical state to another, an unavoidable shift in the mechanics of every-day life. The invocation of ritual provided reassurancethat this shift would always be temporary and thus endurable. In this piece, the clear harmonies make reference to medieval music and are set within dense harmonic moments of disarray. Jagged melodic contours, juxtaposed against fluid trills, are the result of isorhythmic manipulation of the basic material stated at the beginning of the work. In essence the piece characterizes the seasonal transition felt in the month of November.

Continued on reverse side.

Notes continued:

No.16 was written in 1994 for the dutch pianist and Ives expert, John Snijders. The piece uses remembered or collected materials, sometimes extrovert, sometimes introvert, always virtuosic, and seemingly trapped in an invisible and evolving formal machine--pacing around the sides of a transparent structural cage.

Upcoming Concerts

25.01.02 Convocation Hall
Eastwest Quartet
Olivier Messiaen Quatour pour la fin du temps
Howard Bashaw 12M4P15m
Scott Godin slipping into madness is good for the sake of comparison

16.02.02 Convocation Hall
Janet Smith, soprano and Roger Admiral, piano
Gyorgy Kurtag The Sayings of Peter Bornemisza and other works

20.04.02 The King's University College
Kathleen Corcoran, soprano and Roger Admiral, piano
Claude Debussy selected Melodies
Pierre Boulez 3rd Piano Sonata
Laurie Radford Roiling
Tristan Murail Territoires de l'oubli

14.06.02 Convocation Hall
Roger Admiral, piano, Bill Damur, flute and Ron Dejong, percussion
Realizations of scores by:
Jani Christou
John Cage
Roger Admiral
Gerhard Stabler
Nicholas Huber

University of Alberta
Department of Music